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GYMNASTIC STORIES AND PLAYS

FOR

PRIMARY SCHOOLS

*PHYSICAL EXERCISES FOR THE FIRST
TWO YEARS OF SCHOOL*

BY

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PREFACE.

AT the request of many interested in the primary gymnastic work of the public schools of Washington, D.C., I publish herewith a few of the lessons which are given in the first and second years of school before beginning the more exact physical exercises of the third year.

Hoping that both kindergarten and primary teachers will find these lessons suggestive and helpful in their work for the physical well-being of the child, I cordially present them to the public.

Grateful acknowledgment is due to the assistant instructors of physical training, Miss Squier, Miss Brockett, Miss Oberly, and Miss Holmes, who have been most helpful in the preparation of this manual.

R. S.

WASHINGTON, D.C.
January, 1898.

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INTRODUCTION.

THE following gymnastic lessons for the first two years of school are the outgrowth of an effort to make use of play as a factor in body training. Action, imagination, and imitation, the chief characteristics of play, are called forth at every point, making the work pleasurable to the child. We have endeavored to take advantage of the play instinct of childhood, and, adapting it to our own ends, make it a means of education. This becomes regulated play ; play directed toward educational ends.

It has been our desire to form a connecting link between the plays and games of the kindergarten, and the precise gymnastics given in the third year of school.

In these lessons the children use their imagination, and act out a connected and consistent story in a series of body movements. Many of these have been within their experience outside of school, yet they make good gymnastic exercises, bringing into action many muscles of the body. Pretending to do in school that which is seen or done out of it, makes children happy in the doing. In these natural movements of childhood opportunity is given for that coördination of muscles, so highly desirable in all physical exercises for the young. Wherever possible, a play or game practicable for the schoolroom is added to the lesson.

It must be understood, however, that the work is thoroughly systematic in that it consists of an orderly arrangement of distinct exercises, each having a definite purpose. This is the nearest approach to regulated play which we have been able to get in the schoolroom.

Each lesson contains an exercise for the trunk, legs, arms, and neck, together with a breathing exercise, so that, when finished, all parts of the body will have been exercised.

All exercises have been planned for the schoolroom, allowance being made for the ordinary desks and seats. It is highly desirable that there be sufficient space around the room for walking, running, etc.

The kind of work here outlined requires skill and teaching power on the part of the teacher. Much more is demanded than in the ordinary gymnastics, which to a great extent are mechanical. The teacher should know something of the aims, purposes, and methods of physical training before attempting the work, and should have her school under control.

SPECIAL DIRECTION TO TEACHERS.

AT the beginning of each printed lesson is given a mere outline of the story, which is to be amplified and in the main obtained from the class by judicious questioning.

Make the lesson as bright, happy, playful, and natural as possible. It is well to vary the story from day to day, in its minor details.

As outlined the story is connected and consistent. Nothing should be told or done out of harmony with the natural sequence of events, or outside of the experience of the child. If possible, let the lesson given be in keeping with the season of the year.

When first presented, let the lesson be conversational, giving the children an opportunity to talk, thus making it at the same time a language lesson. A wise teacher will avoid unnecessary talking on her own part, and that which is irrelevant on the part of the child. Just enough to make the pupils enter into the spirit of the work and become absorbed in the exercises, is desirable.

After a few days all conversation should be omitted and the exercises taken with just a reference to the story, sufficient to keep up the imagination.

It is well to keep on the board a drawing which will illustrate the central thought in the story and be a help to the

imagination. The drawings herein given were made for the special purpose of blackboard reproduction. Everything possible in the way of gesture, language, drawing, and objects should be used to induce the child to live for a few minutes in the little world of his imagination and make the movements like those of reality.

As the parts of the story are brought out for the first time and an exercise introduced, the teacher shows the pupils how she wants them to make each movement. The exercise may be taken at once by the children, or, if preferred, the sitting exercises may be taken together after having been explained. It is better to teach the standing exercises immediately before the class rises, so as not to tire them by long standing.

All sitting exercises must be taken in the upright position.

In the teaching, nothing should be left undone which will help to make each movement thoroughly understood before it is attempted by the class, so that there will be as few errors as possible in the execution. A rough blackboard sketch, mostly in straight lines, illustrating the exercise, and drawn as the teacher talks, will attract the attention of the child and place his mind on the point which the teacher is trying to bring out.

If an exercise is specially difficult to teach, it is well to proceed in the following manner: First, show it as a whole, merely using the appropriate signals; next, analyze it, bringing out the points by talking; then make the rough blackboard sketch; and finally, if necessary, bring to the front a bright child who can take the exercise for the observation of the entire class.

After a few days general teaching should cease and be followed by special individual criticism. By means of the signals, the teacher will be able to keep the whole class exercising, and at the same time to walk around the room, criticising quietly wherever necessary. Each child should be told his special error in execution and be given the definite direction which will help him.

All the arts and devices known to the primary teacher must be used to make the work interesting. A bright voice and cheerful manner which will be reflected in the children should be cultivated. The interested look and happy expression of the child is a test of successful work.

Each lesson is planned to occupy about fifteen minutes when thoroughly understood by the class. After a few days the entire set of exercises should be given once during the day either in one or more periods, so that all parts of the body will have been exercised each day.

The game supplements the lesson and may be played at any other time during the day, making two periods of physical exercise.

It is best to spend at least three weeks on each lesson, and four weeks can be profitably used if the teacher is able to keep up the interest and has a high ideal of what can be accomplished by little ones. Children can be interested in doing the exercises to the very best of their ability.

Floor space free from desks and seats is especially desirable for this kind of work. If there are unoccupied seats, a few in the front or back of the room may be removed, thereby giving more space for running, walking, and playing.

EXPLANATORY REMARKS.

THE word "signal" is used in the sense generally understood by the word "command."

The precise name of each exercise, printed above the directions, is given for the benefit of the teacher only. When speaking to the class the short familiar name, expressing the action imitated, is to be used.

The figure opposite the name of the exercise denotes the average number of times it is to be taken. This number may be increased at the discretion of the teacher.

The italicized signal in the middle of the page, above the dotted line, is the signal for taking the position for the exercise.

Signals in the brace are to be given successively as many times as it is desired to repeat the exercise. If necessary, a signal farther to the right on the printed page finishes the exercise.

The italicized signal in the middle of the page, below the dotted line, is that on which the arms are to be lowered or the body to return to original standing position after the exercise is finished.

"Teacher count" means that the teacher is to count *One, and, two, and, three, and*, etc., returning to starting position on *and*.

"Teacher count four" means that four movements are to be made in succession, the teacher counting four.

Upright Position.

1. Body in an erect position, far back on the seat.
2. Heels together, and toes on a straight line. In other respects the Upright Position is like the Resting Position.

STANDING POSITION.

1. Chest raised to normal height.
2. Head erect.
3. Arms hanging loosely at sides.
4. Feet forming an angle of about 60 degrees.
5. Eyes looking toward the front.

*SIGNALS FOR RISING AND SITTING.**Rising.*

Ready. — Place the right foot in the aisle.

Rise. — Rise, bringing the left foot up to the right, and take standing position directly behind the pupil in front.

Position. — Step into the middle of the aisle and take standing position directly behind the pupil in front.

Sitting.

Ready. — Take a step beside the seat, bringing heels together.

Sit. — Placing the left foot in front of the seat, sit.

Position. — Take Resting Position, bringing in the right foot.

The words *Rising* and *Sitting* are preparatory commands immediately preceding their respective signals.

PREPARATORY DRILL ON POSITIONS AND SIGNALS.

BEFORE beginning the regular lessons it will be found necessary to spend three or four weeks on the following preparatory drills which accustom the children to obey with precision and promptness the same signals when given in the future, and enable the teacher to manage a large number of pupils without waste of time.

I. Drill on Resting Position.

After pupils have learned how to sit in the Resting Position, drill on taking it immediately from some other position, as that of writing, etc.

Signal *Resting Position.*

II. Drill on Upright Position.

Tell the pupils to sit as tall as possible. If any one has a round back, a pressure above the waist line in the back, with an effort on the part of the child to raise his chest, will help to get the erect position.

Signal *Upright.*

Return to Resting Position on the signal *Rest*, and practise changing from one position to the other with a steady motion.

III. Drill on Standing Position.

Tell the pupils to stand as tall as possible, or push up with the top of the head for a moment as if pressing up a heavy weight. The feet should be turned out equally, with heels together and toes on a straight line

Working at first with one row at a time will give opportunity for observing each pupil. Repeat the first signal for each row before proceeding with the second. In the same manner repeat the other signals, holding each child up to his best endeavor.

After pupils have learned where to place the foot in the aisle it should be placed out on the signal *Ready*, without looking down and without moving any other part of the body.

Work for uniformity by having each pupil move with the one in front on the second and third signals. After the signal *Rise*, the best standing position is immediately taken without unnecessary movements, close to the seat and directly behind the one in front, before stepping into the middle of the aisle on the third signal.

V. Drill on Arm Positions.

The names of the positions given below must be used as preparatory commands and must be repeated each time before taking the position. Change from one preparatory command to another, so as to accustom the class to listen and obey directions.

All arm positions, with the exception of the first, are to be taken while standing. If desired, the second can be practised upon at first while sitting.

1. *Hands Clasped on Desk.*

Sitting in upright position, clasp hands on edge of desk in front.

Signals { *Position.*
 { *Hands Down.*

2. Hands on Hips.

Bring hands to a firm position on hips, with fingers close together in front and thumbs back. The forearm and hand should form a straight line.

Signals $\left\{ \begin{array}{l} \textit{Position.} \\ \textit{Hands Down.} \end{array} \right.$

3. *Hands Clasped in Front.*

Clasp hands loosely in front, with arms hanging.

Signals { *Position.*
 { *Hands Down.*

4. *Hands Clasped Behind.*

Clasp hands loosely behind, with arms hanging.

Signals { *Position.*
 { *Hands Down.*

5. *Arms Folded Behind.*

Fold arms behind, at waist, with a firm grasp.

Signals $\left\{ \begin{array}{l} \textit{Position.} \\ \textit{Arms Down.} \end{array} \right.$

BLACKBOARD ILLUSTRATION.



Trees in a Storm.

TREES IN A STORM.

THE great oak trees of the forest feel the coming of a storm. At first little zephyrs bend each tree top from right to left. Later a gentle breeze makes the delicate leaves quiver. As the wind rises, the branches sway to and fro and finally the great tree trunks are bent forward by the strong wind.

I. Rising.

II. Breathing.

Blowing of Wind.

Inhale through the nose and exhale slowly through the mouth making a sound as of wind blowing. Blow three times after each exercise.

Signal *Blow.*

III. Head Bending Right and Left 6

Swaying of Top of Tree.

Bend the head alternately from right to left with a slow, even movement.

Signals $\left\{ \begin{array}{l} \textit{Right.} \\ \textit{Left.} \end{array} \right\} U_p.$

IV. Hand Relaxing 4

Quivering of Leaves.

With arms hanging loosely at sides, shake the hands in all directions. Begin gently at first, increase the force, then gradually decrease it. Repeat the whole after breathing and blowing.

Signals $\left\{ \begin{array}{l} \text{Shake.} \\ \text{Stop.} \end{array} \right.$

V. Arm Swinging.

Swaying of Limbs.

Swing the arms loosely forward and backward, then let the motion gradually die down, to be started again after the breathing.

Signals Sway. $\left\{ \begin{array}{l} \textit{Forward.} \\ \textit{Backward.} \end{array} \right\} \textit{Stop.}$

VI. Trunk Relaxing Forward 4

Bending of Tree.

Keeping the knees straight, drop the head forward and continue the motion, relaxing the parts of the spine in succession, with arms hanging and swaying. Immediately return in reverse order to erect position.

Signals $\left\{ \begin{array}{l} \textit{Forward.} \\ \textit{Upward.} \end{array} \right\}$

VII. Sitting.

VIII. Game.

Race — Touching Wall. — Page 73.

BLACKBOARD ILLUSTRATION.



Autumn in the Woods.

AUTUMN IN THE WOODS.

It is autumn and the leaves are fluttering to the ground. The little flowers droop their heads when nipped by Jack Frost. Children in the woods kneel to pick up the gay autumn leaves and nuts, or dried leaves to toss on their bonfire. One after another they run through the woods, and take deep breaths of fresh air. Finally, all play with hoops, swinging them high overhead.

I. Arm Raising Obliquely Upward 6

Falling of Leaves.

Raise the extended arms obliquely upward, carrying the hands loosely with the wrists leading. Lower the arms, moving the hands at the wrist from right to left with a fluttering motion. Let the wrist precede the hand when coming down.

Signals $\begin{cases} Up. \\ Down. \end{cases}$

II. Head Relaxing 6

Drooping of Flowers.

Close the eyes. Let the head gradually drop forward on the chest, ending with a nodding motion. Slowly raise.

Signals $\left\{ \begin{array}{l} \text{Forward.} \\ \text{Upward.} \end{array} \right.$

III. Rising.

IV. Kneeling 3 $\left\{ \begin{array}{l} \text{R.} \\ \text{L.} \end{array} \right.$

Picking up Leaves.

Kneel on the right knee by placing the right foot back; at the same time bend forward and pretend to fill hands with

dry leaves. Rise, bringing heels together, and make a motion of tossing in front.

Repeat, kneeling on the left knee.

Signals { *Down.*
 Up.
 Toss.

V. Running.

Keeping the chest up and head erect, run lightly on toes around the room and up the aisle.

At first let one row run at a time, then all rows in quick succession.

Signal *Run.*

VI. Breathing 6

Take six deep breaths.

Signals { *Inhale.*
 Exhale.

VII. Arm Swinging Overhead 10

Hands Clapsed in Front.

Playing with Hoops.

Clasp hands loosely down in front. Swing arms forward and upward until hands are high over head, forming a curve with the arms. Keeping the hands clasped, swing arms forward and downward to starting position.

Position.
 Signals { *Up.*
 Down.
 Hands Down.

VIII. Sitting.

IX. Game.

Sitting Tag. — Page 75.

BLACKBOARD ILLUSTRATION.



Christmas Morning.

CHRISTMAS MORNING.

IT is Christmas morning and the children waken early with much stretching and yawning. They are so sleepy that they try four times before they are wide awake. After washing their faces and hands they hasten to look at their gifts brought by Santa Claus. First is found a toy elephant gravely nodding its head, and they have great fun imitating it. A new drum pleases both boys and girls, who clap their hands in time to its beating. The girls' jointed dolls which bend forward so oddly, are mimicked next, and at last they end their sport by leaping like the funny jumping-jack.

I. Stretching and Yawning 4

Rest arms and head on desk as if sleeping. Raise head, rub eyes with closed hands and stretch parts of arms in succession, with much yawning, as when waking in the morning. Finally stretch legs and whole body. Return to position on desk, then repeat the exercise.

Signal *Stretch.*

II. Washing Faces and Hands 3

Rub vigorously all parts of the face and neck with the hands, as if washing. In a similar manner rub the hands.

Pupils at first imitate teacher. Later, teacher indicates part of face to be rubbed.

III. Rising.

IV. Head Bending 12

Nodding of Toy Elephant.

Turn the head half way to the right, and in this position bend it forward. Raise, face the front, then bend it directly forward. Raise, turn it half way to the left and bend in that direction. Raise, face the front, bend forward and repeat the movements successively with a continuous motion.

Signals. { *Right, Front, or Left.*
Up.

V. Hand Clapping.

Elbows at Sides.

With elbows at sides clap the hands in the time used for drum beating. Imitate the sound of a drum corps coming up the street, the sound growing louder and then gradually diminishing. Repeat the whole two or three times.

Position.

Signals Pupils follow teacher.
 Hands *Down.*

VI. Trunk Bending Forward. 8

*Hands on Hips.**Jointed Doll.*

Take position of Hands on Hips. Bend forward at the hips, keeping the knees straight, the chest up, and head erect. Raise trunk to erect position.

Position.

Signals { *Forward.*
Upward.
 Hands *Down.*

- VII. { Jumping and Leg Spreading 4 Rep.
 { Arm Swinging Sideways to Horizontal Position.

Jumping-Jack.

Jump lightly, landing on the balls of the feet with the legs spread apart sideways, and at the same time swing arms to a horizontal position at sides. Swing the arms downward, jumping back to standing position on the signal *and*. Repeat the movements four times in succession.

At first let one row take the exercise, followed by the other rows in succession.

Signals Jump. Teacher count.

- VIII. Sitting.

BLACKBOARD ILLUSTRATION.



Snow Play.

SNOW PLAY.

THE children look at the gray clouds overhead to see if it is going to snow. When the storm begins, they imitate the fall of the flakes. The little ones kneel to pick up the snow, which they make into hard balls and throw far away. When cold they jump from one foot to the other, and rub their hands briskly together to warm them. Then they amuse themselves by watching their breath freeze in the frosty air.

I. Head Bending Backward 6

Hands Clasped on Desk.

Looking at Clouds.

Take position of Hands Clasped on Desk. Steadily bend the head backward, stretching the neck in front and raising the chest. Steadily raise to erect position.

Signals { *Backward.*
 { *Upward.*

II. Arm Raising Obliquely Upward 8

Falling Snow.

Raise the extended arms obliquely upward, with wrists leading, and lower in the same manner. As the arms descend, move the fingers one after the other. Pupils imitate teacher.

III. Rising.

IV. { Kneeling 6
Arm Exercise.*Snow Balling.*

Kneel on the right knee and pretend to pick up snow. Rise, and press the snow into a ball. Raise right arm to a position for throwing, then throw with force.

Repeat, kneeling on the left knee, and throw with the left arm.

Signals	{	Down.
		Up.
		Press.
		Ready.
		Throw.

V. Running in Place.

*Hands on Hips.**Warming Feet.*

Take position of Hands on Hips. Spring lightly from the ball of one foot to the ball of the other, keeping the body erect and raising the feet high in the back.

At first let one row take the exercise, followed by the others in quick succession.

Signals	Position.	
	Hands Down.	Run, { Right. } Halt.
		Left. }

VI. Hand Friction.

Warming Hands.

Place the palms together so that the fingers point toward the front, and rub hands briskly together.

Signals	{ Rub.
	Stop.

VII. Breathing.

Watching Breath.

Take a deep breath through the nose. Exhale slowly through the mouth as when watching the breath on a frosty day.

Signal *Breathe.*

VIII. Sitting.

IX. Game.

Jack Frost. — Page 74.

BLACKBOARD ILLUSTRATION.



Birds Learning to Fly.

BIRDS LEARNING TO FLY.

SOME young birds in their nest are learning to fly. First the mother bird shows them how to use their wings. Before venturing out the little ones turn their heads and look up at the sky to see if the weather is fair. Then they bend from side to side and look over the edge of the nest, measuring the distance to the ground. At last leaving their home, the young birds hop on the branches first with one foot, and then the other, and finally spread their wings and fly away. Returning tired and warm, they lift their little wings and breathe deeply.

I. Arm Raising Sideways	8
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Flying Motion.

Raise and lower the arms at the sides, keeping them extended.

Carry the hands loosely and let the wrists lead.

Signals $\left\{ \begin{array}{l} Up. \\ Down. \end{array} \right.$

II. Head Turning and Bending Backward 8

Looking up at Sky.

While turning the head to the right, bend it backward so as to look up. In the same manner turn to the left and look up.

Turn alternately from right to left.

Signals , , , , , , , , . $\left\{ \begin{array}{l} \textit{Right.} \\ \textit{Left.} \end{array} \right\} \textit{Front.}$

III. Sitting Trunk Bending Right and Left 8

Hands on Hips.

Looking Over Edge of Nest.

Take position of Hands on Hips. Keeping the feet firmly placed upon the floor, and chest up, bend the trunk alternately from right to left, at the same time turning the head from right to left.

Position.

Signals	$\left. \begin{array}{l} \textit{Right.} \\ \textit{Left.} \end{array} \right\} \textit{Up.}$
	<i>Hands Down.</i>	

IV. Rising.

V. Hopping on One Foot.

Hands on Hips.

Take position of Hands on Hips. Raise the left foot backward and hop lightly four times on the toes of the right foot. Without stopping hop on the left foot four times. Repeat the whole two or three times.

At first let two rows take the exercise, followed by the others in quick succession.

Signals Hop. Teacher count four.

VI. $\left\{ \begin{array}{l} \textit{Running.} \\ \textit{Arm Raising Sideways.} \end{array} \right.$

Flying.

Run lightly on the toes around the room and up to places, taking the exercise of Arm Raising Sideways.

Let one row take the exercise, followed by the other rows in quick succession.

Signal *Fly.*

VII.	{ Breathing	6
	{ Elbow Movement.	

Raising Wings.

With forearms hanging relaxed raise the elbows in front as high as the shoulders, then lower the arms. Inhale as the elbows are raised. Exhale as they are lowered.

Signals	{ <i>Inhale.</i>
	{ <i>Exhale.</i>

VIII. Sitting.

IX. Game.

Race — Placing Objects. — Page 74.

BLACKBOARD ILLUSTRATION.



A Walk in the Orchard.

A WALK IN THE ORCHARD.

ON a warm bright day in spring some boys and girls start for a walk through the orchard. Stopping to pick the blossoms, they stand with a row of apple trees at the right. When they see the blooms so far overhead they rise on their toes and stretch their arms up to reach them. After a large bunch has been picked they inhale the sweet odor. On the road home two large stumps tempt the boys and girls to stop and have a little fun at vaulting.

I. Rising.**II. Distance for Walking.**

Signals:

Measure. — Keeping the arms parallel, raise them to a horizontal position in front, with palms facing the floor.

Step. — With arms extended, step forward until tips of fingers touch the back of the pupil in front.

Arms *Down* — Lower arms.

III. Walking.

Whole school walk around the room with heads erect and arms hanging loosely at sides. Walk directly behind the one in front, keeping the distance of the length of the arm. Turn square corners.

Pupils halt and take Exercises IV. and V. while standing in position around the room.

- IV. { **Arm Stretching Upward.**
Head Bending Backward 4 { ^{R.} Rep.
Rising on Toes. { _{L.}

Picking Fruit Blossoms.

Stretch the right arm upward as if reaching for a blossom;
 at the same time bend the head backward and rise on
 toes. While lowering heels and raising head, carry the
 blossom to the left hand held in front, with elbow bent
 at side. Repeat a number of times.

Repeat, reaching with left arm, after putting flowers in
 right hand on the signal *change*.

Signals Teacher count.

- V. **Breathing** 8

Smelling Blossoms.

Raise the imaginary blossoms in front of nose and pretend
 to smell, taking a deep breath.

Signal *Smell.*

- VI. **Vaulting Sideways.**

Jumping Over Stumps and Logs.

Place two chairs about three feet apart in front of room,
 facing the class. Let a child hold the back of each
 chair, keeping it stationary.

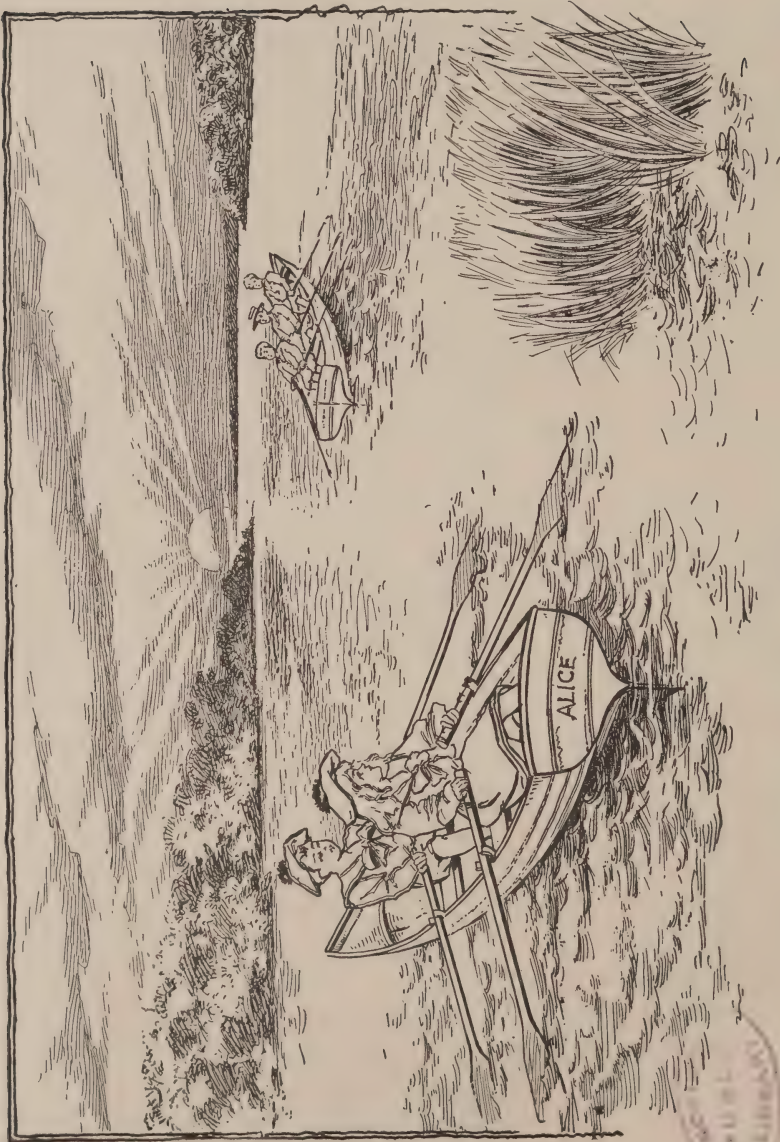
Continue the walking. Children in turn coming to the chair,
 when within a foot of it place hands flat on the seat,
 with elbows straight, and spring sideways, making a large
 leap and landing on the toes. Immediately place hands
 on second chair and jump again. Continue walking around
 the room and repeat the exercise with chairs reversed.
 Finally walk up aisles to places.

VII. Game.

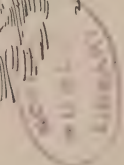
"I Say Stoop."—Page 73.

VIII. Sitting.

BLACKBOARD ILLUSTRATION.



A Picnic.



A PICNIC.

SOME boys and girls are on a picnic across the river. After lunch all go out on the water in a row boat. They lean over the side of the boat and play in the water by dragging their hands back and forth and then shaking off the drops. Tired of this, they now row to shore, and the children leave the boat and walk home. On their way they kneel and pick dandelion seeds, blowing them with deep breaths to tell the time of day. Finding that it is getting late, they run home.

I. Wrist Leading Movement 4 $\begin{cases} \text{R.} \\ \text{L.} \\ \text{B.} \end{cases}$

Playing in Water.

With arm hanging at side, drag the hand forward and backward as if through water. Look at the hand and notice that the wrist leads. Finally, all sit erect, close the eyes, and drag both hands back and forth, trying to feel the water.

Signals $\begin{cases} \text{Forward.} \\ \text{Backward.} \end{cases}$

II. Hand Relaxing 4 $\begin{cases} \text{R.} \\ \text{L.} \\ \text{B.} \end{cases}$

Shaking off Drops of Water.

Shake the hand rapidly, making the fingers fly as if shaking drops of water from the fingers. Alternate this with the previous exercise.

Signal *Shake.*

III. Rowing Motion 8-12

Take position of elbows at sides, with hands closed as if holding oars. Keeping the head and chest up, bend for-

ward from the hips and at the same time extend the arms in front. Now bend the trunk backward holding chest up, and pull backward with the arms as if pulling oars through water.

	<i>Position.</i>	
Signals		$\left. \begin{array}{l} \textit{Forward.} \\ \textit{Pull.} \end{array} \right\} \textit{Upright.}$
	Hands <i>Down.</i>	

IV. Rising.

V. Walking.

Teacher pay special attention to keeping the distance of the arm's length between pupils, and their eyes looking front. Criticise individually the carriage of the body.

VI.	$\left\{ \begin{array}{l} \textbf{Kneeling} \\ \textbf{Breathing.} \end{array} \right.$	$3 \left\{ \begin{array}{l} \textit{R.} \\ \textit{L.} \end{array} \right.$
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Picking and Blowing Dandelion Seeds.

Kneel and pretend to pick a ripe dandelion. Rise and bring hand to position in front of mouth. Blow as if blowing the dandelion seeds into air to find the time of day.

Signals	<i>Down. Up.</i>	$\left\{ \begin{array}{l} \textit{Inhale.} \\ \textit{Blow.} \end{array} \right.$
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VII. Running Around Room.

Elbows Bent at Sides, Hands Closed.

Bend elbows at sides, with hands closed. One row at a time run in place for a moment, then, keeping step, with head and chest up run around room and up aisle to place, followed by the other rows in quick succession.

	<i>Position.</i>	
Signals		$\left\{ \begin{array}{l} \textit{Left.} \\ \textit{Right.} \end{array} \right\} \textit{Run.}$
	Hands <i>Down.</i>	

VIII. Sitting.

"FOLLOW MY LEADER."

A LEADER is chosen, and the children in line follow him as he walks around the room. Each movement made by the leader is imitated by the one directly behind and by each child in succession. The leader may in any order he chooses take the following movements and also originate others. Each movement should be repeated a number of times before changing.

I. Rising.

II. Walking.

Walk until whole school is around the room.

III. Jumping and Touching a High Point.

Choose a point high on the blackboard, door, or window frame.

Stretching the arms upward, jump lightly on the toes, and touch this point with both hands.

IV. Sitting in Chairs.

Sit from one side and rise from the other side of each chair in a row across the room.

V. Walking Sideways.

Place hands on hips, turn toward the centre of the room, and walk sideways.

VI. Skipping Sideways.

Facing the centre of the room, skip sideways lightly on the toes, with hands on hips.

VII. Passing Between Desks and Chairs.

With face to the front, cross the room, stepping between desks and chairs.

VIII. Fingers Touching Overhead.

Swing arms sideways and hold them high overhead, with fingers touching each other.

IX. Vaulting Over Seats.

Placing one hand on desk in front of seat and the other on desk behind, jump over the seat, alighting on the toes. Vault successively over a number of seats, making a zigzag line.

X. Hand Clapping.

Clap hands lightly in time used for drum beating. Finally walk up aisles to places.

XI. Sitting.

BLACKBOARD ILLUSTRATION.



A Trip to the "Zoo."

SECOND YEAR.

A TRIP TO THE "ZOO."

SOME children take a walk to the Zoölogical park, and have great fun afterward "making believe." They blow up and burst their peanut bags with a loud noise. They imitate the movements of the different animals seen during their trip, turning their heads as the prairie dogs do when startled, and bending their bodies to show the restless motion of the tiger looking out of his cage. At last they swing their arms overhead and sideways as the elephant swings his trunk, and jump like the awkward kangaroo.

I. Rising.

II. Distance for Walking.

Signals :

Measure. — Keeping the arms parallel, raise them to a horizontal position in front, with palms facing the floor.

Step. — With arms extended, step forward until tips of fingers touch the back of the pupil in front.

Arms Down. — Lower arms.

III. Walking.

Whole school walk around the room with heads erect and arms hanging loosely at sides. Walk directly behind the one in front, keeping the distance of the length of the arm. Turn square corners. Finally walk up aisles to places.

IV. Breathing 6

Inflating a Bag.

Inhale and at same time raise hand to mouth. Blow through opening made by the thumb and first finger, as if blowing into a bag. Take a position for striking, with elbows bent at sides, then strike the imaginary bag against the hand.

Signals	$\left\{ \begin{array}{l} \text{Inhale.} \\ \text{Blow.} \\ \text{Ready.} \\ \text{Strike.} \end{array} \right.$
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V. Head Turning 6

Prairie Dog.

Keeping the head erect, turn it steadily toward the right, then alternately from right to left.

Signals	$\left\{ \begin{array}{l} \text{Right.} \\ \text{Left.} \end{array} \right\} \text{Front.}$
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VI. Trunk Bending Obliquely Forward 6 $\left\{ \begin{array}{l} \text{R.} \\ \text{L.} \end{array} \right\}$ Alt.*Hands on Hips.**Tiger.*

Take position of Hands on Hips. Keeping the head and chest up, bend the trunk from the hips obliquely forward toward the right. Return to erect position, and with a continuous motion bend obliquely forward toward the left. Return to erect position and repeat the movement.

	<i>Position.</i>	
Signals <i>Hands Down.</i>	}
		<i>Right or Left. Up.</i>

VII. Arm Swinging Overhead and Sideways . . . 6

Hands Clasped Down in Front.

Elephant.

Take position of Hands Clasped Down in Front with palms together. Swing the arms loosely forward and upward until high overhead, and then downward.

	<i>Position.</i>										
Signals	•	•	•	•	•	•	•	•	•	{	Up. Down.

Turning slightly at the ankles, and keeping the hands clasped, swing arms upward and downward continuously from right to left.

Signals $\left\{ \begin{array}{l} \textit{Right.} \\ \textit{Left.} \end{array} \right\} \textit{Stop.}$
Hands *Down.*

VIII. Hopping on Both Feet 4 Rep.

Elbows Bent at Sides.

Kangaroo.

Take a position of the elbows bent at sides with hands relaxed in front. Bending and separating the knees, spring lightly forward on the toes four times. Turn, and in the same manner hop back to seat. The heels should be kept together. Alternate rows across the room from right to left may take the exercise together first, while other rows are seated.

[illegible]

IX. Sitting.

X. Game.

Throwing Bags into Ring.—Page 76.

BEAN BAG EXERCISES.

THE most desirable bean bags are made of bright red galatea cloth. They are about five inches square when finished and contain almost a pint of beans.

Let one child in each row count the children in his row, run to the box for the necessary number of bags, and place one on each desk so that one side of bag is at the right edge of the desk.

I. Rising.**II. Drill on Taking Bean Bags.**

Before beginning any exercise, the bag is held with both hands at diagonally opposite corners down in front, other corners pointing up and down. Pupils obey the following directions after the preparatory command **Bag Down in Front**, or **Bag on Desk**.

Bag Down in Front.

Signals:

One.—Turn at the ankles and grasp diagonally opposite corners of bag, taking the upper right hand corner with right hand.

Two.—Turn to the front, bringing bag down in front.

Bag on Desk.

One.—Turn at the ankles and place bag on desk in the position from which taken.

Two.—Turn to the front, dropping hands to sides.

BLACKBOARD ILLUSTRATION.



Santa Claus' Visit.

SANTA CLAUS' VISIT.

ON Christmas Eve Santa Claus comes driving over the snow to the house-tops. He pulls in his galloping reindeer and alights from the sleigh. Before shouldering his pack, the little man rubs his hands together and jumps from one foot to the other to warm himself. The swift ride and great exertion make him take many quick deep breaths. After descending the chimney, the jolly old fellow bends his head from right to left to read the names pinned on the side of the stockings, then taking from his pack presents for each, places them on the floor. Finally he climbs up the chimney by means of a rope and drives away.

I. Chest Stretching 8

Starting Position. — *Arms Horizontal in Front, Hands Closed.*

Driving.

Raise arms to a horizontal position in front with hands closed.

Stretch the chest by pushing the elbows backward as far as possible with forearms close to the sides, as if pulling in reins. Return to starting position.

Position.

Signals Teacher count.

Arms Down.

II. Rising.

III. Hand Friction 4

Elbows Bent at Sides, Palms Together.

Warming Hands.

VII. Trunk Bending Forward and Downward . . . 6 $\left\{ \begin{array}{l} \text{R.} \\ \text{L.} \end{array} \right.$

Starting Position. — *Hand on Shoulder.*

Placing Presents on Floor.

Raise right hand to left shoulder. Keeping the knees straight, bend the trunk forward and downward, and at the same time stretch the right arm downward. Return to erect position, bringing hand to same shoulder.

Repeat with left arm, raising hand to right shoulder.

Position.

Signals
Hand Down.

$\left\{ \begin{array}{l} \textit{Down.} \\ \textit{Up.} \end{array} \right.$

VIII. Arm Stretching Upward	6	$\left\{ \begin{array}{l} \text{R.} \\ \text{L.} \end{array} \right.$
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Climbing a Rope.

Looking up, stretch right arm upward and raise left hand in front of chest, taking a position as if grasping a rope. Pull in a straight line downward with the right arm and at the same time stretch upward with the left. Pull with the left, raising the right arm.

Position.

Signals *Pull.*
Hand *Down.*

IX. Sitting.

X. Game.

Squat Tag.—Page 77.

BLACKBOARD ILLUSTRATION.



Winter Work and Play.

WINTER WORK AND PLAY.

It is a winter's day, and as the snow comes down, the children look up and let the whirling flakes fall on their faces. Boys and girls shovel deep drifts from the walks until they are so cold they have to blow into their hands to warm them, and swing their arms across their chests as they have seen coachmen do. When playtime comes, all start to walk around the block, dragging their sleds behind them, until Jack Frost makes them break into a brisk run home.

I. Rising.

II. Head Bending Backward 6

Arms Folded Behind.

Looking up at Snowflakes.

Take position of Arms Folded Behind. Steadily bend the head backward, stretching the neck in front and raising the chest.

Signals $\begin{cases} \textit{Backward.} \\ \textit{Upward.} \end{cases}$

III. Trunk Turning and Bending Forward . . . 4 Rep.

Shovelling Snow.

Place the right foot back and take position of arms as if holding long handle of a snow shovel.

Bend forward and push arms forward, making a motion of shovelling snow. Toss it on an imaginary pile, then return to starting position.

On the signal *Down*, replace the foot and lower hands.
Repeat, placing the left foot back.

Signals	<i>Position.</i>	{ <i>Push.</i> <i>Toss.</i> <i>Return.</i>
	Arms <i>Down.</i>	

IV. Breathing 6

Warming Hands with Breath.

Raise clasped hands to mouth. Inhale through the nose, and blow warm air into hands.

Signals	Hands <i>Up.</i>	{ <i>Inhale.</i> <i>Blow.</i>
	Hands <i>Down.</i>	

V. Arm Swinging Across Chest 8

Warming Body.

Starting with the arms far back, swing them loosely across chest, striking shoulders. Repeat several times in succession.

Signal Swing. Teacher count.

VI. Walking and Running.

Hands Clasped Behind.

Pulling Sled.

Take position of Hands Clasped Behind. Whole school walk around room, then halt. All run lightly in place for a moment, then keeping step, run around the room. In running, keep a good distance and hold chest up and head erect. Finally, run up aisles to places.

If it is not practicable for the whole school to run at once, let one row at a time run up aisle to place.

Signals	<i>Position.</i>	{ <i>Left.</i> <i>Right.</i> } <i>Run.</i>
	Hands <i>Down.</i>	

VII. Game.

Race — Passing Bags. — Page 73.

VIII. Sitting.

*BEAN BAG EXERCISES.***I. Rising.****II. Drill on Placing Bag on Head.**

Bags having been taken from the desk on two counts, pupils obey the following directions after the preparatory command, Bag on Head, or Bag Down in Front.

Bag on Head.

Signals:

One.—Place bag on head with corner in front.

Two.—Lower arms.

Bag Down in Front.

Signals:

One.—Raise hands to bag and grasp opposite corners.

Two.—Lower bag to position down in front.

III. Walking.

Bag on Head.

Children place bags on heads as in above drill, walk around the room following directions given in previous lessons and finally walk up aisles to places.

IV. Bag Tossing to Partners.

Elbows Bent at Sides.

Pupils in every other row place bags on desks on signals which have been given. On the signal *Turn*, every two rows turn and face each other.

Take position of elbows bent at sides with palms up, alternate rows holding bags. Toss bag to partner.

Turn. Position.

Signals Toss. Teacher count.

Bag Down. Face.

V. { Bag Swinging Overhead 12 { R.
Trunk Turning. { L.

Without moving the feet, turn the trunk to the right and at the same time swing bag high overhead. Immediately turn the trunk to the left while swinging the bag downward and upward again overhead, making a half circle. Take the exercise successively with a swinging motion.

Signals { Right. } Stop.
Left. }

VI. Drill on Placing Bag on Floor.

Bag on Floor.

Signals :

Down.—Kneel on right knee and place bag on floor.

Up.—Rise and bring heels together.

Taking Bag.

Down.—Kneel and grasp opposite corners of bag.

Up.—Rise with bag and bring heels together.

VII. Jumping Over Bags 4 Rep.

Bag on Floor.

Kneel and place bag on floor as in above drill.

With heels together jump forward lightly on toes over four bags in succession. Turn on the balls of the feet and jump back to starting-place. Turn and face the front.

Alternate rows across the room may take the exercise together first, while other rows are seated. Children in front seats may jump over chalk marks.

Signals Jump. Teacher count four.

VIII. Sitting.

IX. Game.

Race.—Picking up Bags.—Page 75.

BLACKBOARD ILLUSTRATION.



A Country Visit.

A COUNTRY VISIT.

It is a beautiful spring day and some boys and girls have come to the country to visit their grandfather who meets them at the station with his carriage. As they drive along, they bow pleasantly to the people passing on each side of the road. When they reach the house and jump from the carriage the sight of a large pump in the yard reminds them they are very thirsty. Then all pump until their fingers are so stiff they have to shake them vigorously. From then until dinner, they blow the pinwheels their grandfather gave them, swim in the river, and skip on the lawn.

I. Head Half Turning and Bending Forward . . . 6 { ^{R.}
_{L.}

Bowing.

Turn the head half way to the right, and from this position bend it forward. With a continuous motion, raise, turn it half way to the left, and bend in that direction. Bow alternately from left to right.

Signals { *Right or Left.*
Up.

II. Rising.

III. { Trunk Bending Forward 8
 { Arm Thrusting Downward.

Starting Position. — *Elbows Bent High as Shoulders.*

Pumping.

Raise closed hands to position in front of chest with elbows as high as shoulders.

Bend the trunk forward, keeping the head and chest up, and at the same time thrust the arms downward. Return to starting position.

Position.

Signals Teacher count.

Arms *Down*.

IV. Hand Relaxing 3 $\begin{cases} \text{R.} \\ \text{L.} \\ \text{B.} \end{cases}$

With arms hanging at sides, shake fingers and hands vigorously in all directions.

Signals $\begin{cases} \text{Shake.} \\ \text{Stop.} \end{cases}$

V. Breathing 8

Blowing a Pinwheel.

Raise right hand with first finger pointing upward as if holding a pinwheel in front of mouth. Blow slowly as if making a pinwheel go round as long as possible with one breath.

Ask children to make pinwheels at home and bring them to the class to blow.

Position.

Signals *Blow.*

Hand *Down*.

VI. Swimming Motion 4 Rep

Place palms together in front with elbows at sides and fingers pointing forward.

Position.

Signals:

One.—Push hands forward as far as possible, keeping the palms together.

Two.— Move the arms horizontally backward, turning the palms toward the back.

Three.— Return to starting position.

Hands Down.

VII. Skipping Sideways.

Hands on Hips.

Holding Hands of Pupils at Sides.

Grasping Hands of Opposite Partner.

On the signal *Turn*, pupils turn toward their left on the balls of the feet and face the side of the room, or every two rows turn and face each other for the third position. Choose one of the above positions, using different ones for variety.

Skip sideways lightly on the toes, up the aisle, around the room and back to place. Let the row farthest to the left of the teacher start first, followed by the others in quick succession.

Turn. Position.

Signals Skip. Teacher count four.

Hands Down. Face.

VIII. Sitting.

IX. Game.

Changing Seats. — Page 76.

BLACKBOARD ILLUSTRATION.



'Follow my Leader.'

"FOLLOW MY LEADER."

A LEADER is chosen, and the children in line follow him as he walks around the room. Each movement made by the leader is imitated by the one directly behind and by each child in succession. The leader may in any order he chooses take the following movements, and also originate others. Each movement should be repeated a number of times before changing.

I. Rising.

II. Walking.

Walk around room, then in and out aisles.

III. Hopping on One Foot.

Hop on the toes of one foot six or eight times, then hop the same number of times on the other foot.

IV. Vaulting Sideways.

Beginning at the corner desk, place hands on desk and vault lightly sideways. Repeat a number of times, placing hands on every other desk.

V. Hand Clapping Over Head.

Swing arms upward at the sides, and clap hands over head. Repeat a number of times.

VI. Vaulting Over Seats.

Placing one hand on desk in front of seat and the other on desk behind, jump over the seat, alighting on the toes. Vault successively over a number of seats, making a zigzag line.

VII. Touching Book on Floor.

Without bending the knees touch four books placed on the floor at a distance of four feet apart.

VIII. Jumping and Sitting on Number Table.

Jump and sit on number table at nearest end, then immediately jump lightly down. Repeat, jumping and sitting on the other end.

IX. Skipping Forward.

Place hands on hips and skip forward lightly on the toes.

X. Jumping and Touching a High Point.

Choose a point high on the blackboard, door, or window frame.

Stretching the arms upward, jump lightly on the toes and touch this point with both hands. Choose other points and repeat the movement.

XI. Hand Clapping.

Clap hands lightly in time used in drum-beating. Walk up aisles to places.

XII. Sitting.

SCHOOLROOM PLAYS.

"I SAY STOOP."

TEACHER says to class, "I say *stoop*." Upon the word *stoop*, the teacher and children stoop and immediately rise. The words and the motion are repeated a number of times until the teacher says, "I say *stand*," upon which the children are to remain standing while the teacher stoops. The children who stoop on the word *stand* are caught. The play goes on as long as is desired.

RACE—TOUCHING WALL.

CHILDREN in front row rise and face the back of the room. After the signals, Ready, Run, they run to the back of the room, place both hands against the wall, turn and run back to seats. The child who first reaches his seat and sits, wins the race. Each row across the room runs, until all the children have played. Those sitting in back seats may run to the front wall.

PASSING BAGS.

PLACE an equal number of bags on the front desk of each row. Pupils turn on the balls of the feet and face the side of the room. On the signal *Start*, they pass one bag after the other rapidly down the row, the last child piling them on his desk. The row doing this first wins the race. In passing, the bags must be placed in the hands of the next child and not placed on the desk. Continue the game by passing bags to the front desk.

RACE—PLACING OBJECTS.

TEACHER places objects in the front of the room, one opposite each aisle. Children in front row rise. On the signals, Ready, Run, each runs forward, quickly takes his object, and with it runs to last seat in his row. Leaving it there, he immediately runs back to his seat and sits. The child who first reaches his seat, wins the race.

Pupils in second row across the room, rise and face the back of the room. They run to back of room, get objects, quickly return them to their places in front and then run to seats, each one trying to get there first. Each row runs until all the children have tried the game.

JACK FROST.

TEACHER, in the character of Jack Frost, makes a motion with her wand pretending to touch the right hands of the children in the first row at the left. They turn to the second row and say, "Jack Frost came this way." The second row asks, "What did he do?" The first row of children replies, "He nipped my right hand, Oh!" and immediately each child in the row begins to shake his right hand rapidly. The second row, being touched, turns to the third and the conversation is repeated. The play is continued until every one is shaking his right hand. Then Jack Frost nips the left hands, and the play goes on until all children are shaking both hands. Finally the teacher asks, "Has Jack Frost bitten you enough?" The children nod assent and immediately drop hands.

RACE—PLACING BAGS IN PILES.

PUPILS stand holding bags down in front. After the signals, Ready, Run, those in the first row across the room run and place bags on floor in front of each aisle and close to the wall. Turning, they run back to their seats and sit. The child who first reaches his seat, wins the race. Other rows follow in turn, each child placing his bag on top of the others, making an orderly pile.

SITTING TAG.

A CHILD is chosen for every two rows, to be "old man," who takes his place in the aisle between his two rows. Teacher claps her hands, whereupon children spring out of their seats, but must not be caught standing by the "old man" who runs up and down the aisle. If one is touched out of his seat, he must sit and remain seated until all have been caught. Those who have not yet been caught when the teacher claps her hand, are the winners.

RACE—PICKING UP BAGS.

AN equal number of bags are left or placed in the aisles, one opposite each desk. Pupils in front seats rise. After the signals, Ready, Run, each one picks up the bag in front of him, runs forward and places it on the floor in front of his aisle, close to the wall. He quickly turns, runs for the next bag, and places it on the first. The running is continued until all the bags are collected. The child who first reaches his seat, wins the race.

The next row across the room proceeds to race by placing the bags on the floor in same places from which taken, returning top bag to farthest place first. Other rows across the room race in turn.

CHANGING SEATS.

CHILDREN are seated in full rows, every two rows playing together. One child who has no seat stands in the aisle between his two rows. Teacher gives one clap of the hands, whereupon children begin to exchange seats in any direction, beckoning to each other. The child who is without a seat now tries to steal into one when its occupant is in the act of changing, and if he succeeds, the one whose seat he takes now goes for another vacant seat. The play is kept up until teacher gives two claps, hearing which, all run to their own seats.

THROWING BAGS INTO RING.

PLACE four bags on the front desk of each row and draw or keep on the floor, about six feet in front of each aisle, a ring fourteen inches in diameter. Pupils in front row rise and throw the four bags one after the other, trying to get them all entirely within the circle. After counting the number of bags in the ring not touching the chalk line, children run to the blackboard in front of each aisle, write the number, then quickly pick up the bags, place them on the front desk and immediately sit. After front row sits the other rows across the room rise, step up to front desk and throw in turn. The signals Ready, Throw, precede the throwing of each bag. The figures should be written on the board in a column to be added. The row from front to back which gets the greatest number of bags entirely within the circle, wins the game.

SQUAT TAG.

CHILDREN walk in line around the room, halt and face the centre. Four lines are made, one on each side of the room. Four children are chosen, one for each line, who try to catch any one who is not stooping. When "it" comes near, those near him stoop. If a child is touched when standing, he becomes "it," while the one who caught him returns to his place. If necessary, a short pointer or ruler may be used for touching.

TOSSING BAG TO CAPTAIN.

PUPILS stand around the room, facing the centre. A captain is chosen for every seven children, and stands a short distance in front of his line, opposite the fourth child.

Each captain starts with a bag. He tosses it to the first child in his line. After being returned by the latter it is thrown to the next in the line, and so on. If any child misses, he must go to the foot, the others moving up. If the captain misses, he also must go to the foot, the first pupil taking his place.

RECESS PLAYS.

THE free play of the recess can be made to supplement the physical training of the schoolroom. At that time opportunity is given to exercise in the open air and to indulge in plays and games which require the larger free space of the playground or playroom. Children might be encouraged to bring their jumping ropes, balls, and hoops, with which to play at recess. It is often possible to have in the school yard a sand pile and a seesaw for the youngest children.

The following games, having more or less gymnastic value, have been selected as the most desirable. The better known traditional games which all children love to play have been omitted. The games selected could be taught by the older pupils and are such as do not require the leadership of a teacher. The teacher should have an oversight, but ought in no way to interfere with the spontaneity of the child. It is well to let the children make such changes in ways of playing as they wish or as may be suggested by circumstances and surroundings.

Having such guidance, knowing what can be done and how to do it, and having the means with which to do it, pupils can take the initiative and proceed according to taste or inclination, making the daily fifteen minutes given for recess, a period of physical profit as well as mental recreation.

BUTTERCUPS AND DAFFODILS.

Two children stand facing each other, and raise their clasped hands high above their heads, forming an arch. The other players form a ring and skip around under the arch, while the two forming it sing,—

“We’re looking about for a daffodil,
A daffodil, a daffodil;
We’re looking about for a daffodil;
We’ve found one *here*.”

On the word *here*, the arms are lowered, catching the one passing under the arch at that moment. The song continues,—

“We find one here; we find one here;
We’re looking about for a daffodil,
And find one here.”

One of the children forming the arch now joins the ring while daffodil takes the place, calling out “buttercup,” which is the name of the next flower to be caught. When buttercup is caught she calls out the name of her favorite flower, as violet, hyacinth, etc., then helps daffodil to form the arch.

RED ROSE.

PLAYERS sit or stand on one side of the playroom or school yard, which may be marked off for goals, while a single player is stationed half way between the goals. The latter

cries out, "Red rose, red rose, see where Eddie goes," whereupon Eddie has to come out and try to get across to the other side without being caught by the central player. If he is caught, he must stay in the middle and assist in catching the next one called for. Those who succeed in crossing over to the other side are again called for, and the play goes on until all are in the middle. The one caught last is the victor.

SKIP AWAY.

CHILDREN clasp hands and form a ring, outside of which is a child, who is the runner. He runs around the ring and touches another child, who immediately drops hands and runs in the opposite direction. On meeting, they make a bow, say "Good morning," or exchange some courtesy, then each hurries away and tries to reach the vacant place first. The one who gets there last becomes the next runner.

CHASINGERS.

THIS is a game of tag. One child, chosen by counting out, is "it." He runs and finally catches another child who is held long enough for him to say, "One, two, three. Go, old man, from me," so that all have a chance to see the one caught and know that he is now "it." The game can be continued in this manner indefinitely.

CHARLIE OVER THE WATER.

ALL form a ring, and, as they dance around the one representing Charlie, say, —

“Charlie over the water,
Charlie over the sea;
Charlie caught a black fish,
But can’t catch me.”

On the word *me*, all stoop, the one in the middle trying to touch one of the players before he stoops. If he succeeds, the one touched now becomes “Charlie.”

SHEEP AND WOLF.

A PLACE is decided upon as “home.” One of the players, chosen by counting out, is the wolf, who hides himself. When he is hidden, it is known by his howling. Other players are sheep, who walk indifferently around, and when the wolf is discovered the cry goes up, “I spy a wolf,” whereupon all run for home followed by the wolf, who tries to catch one. The one caught is the next wolf.

HERE I BREW AND HERE I BAKE.

CHILDREN clasp hands and form a circle. A child in the centre touches one pair of clasped hands and says, “Here I brew,” then touches some other pair of hands and says, “Here I bake.” Then suddenly darts to another pair which she thinks

may be weak, and cries, "Here I mean to break through," trying to force her way out. If she succeeds in breaking through, the child at the right goes into the ring to repeat the play; if not, she has to start again.

TOUCH WOOD.

ALL of the players, except one, find places where there is wood, and run about from place to place touching the wood. The player left out, tries to catch any one who is not touching wood. If he succeeds, the one caught takes his place, and so on.

THROWING THE HANDKERCHIEF.

PLAYERS stand in a circle with one child in the middle. A knotted handkerchief is thrown from one to another across the circle so that it is difficult for the one in the middle to catch it. If caught by her, the one who threw it last must take her place.

KLONDIKE.

CERTAIN boundaries mark the rich piece of ground claimed by Tom Tiddler, who is kept busy keeping off intruders. Others think they have the same right to the ground, so venture on it, saying, as they stoop to pick up the gold, "Here I am in Klondike land, picking up nuggets of gold." Tom rushes after the miners, trying to catch one, but cannot go beyond the boundaries. If one is caught, he in turn becomes Tom Tiddler.

CAT AND MOUSE.

A RING is formed by clasping hands. Two children are chosen, one of whom goes inside the ring and is called the "mouse," the other on the outside is called the "cat." The cat tries to catch the mouse and may run in and out of the circle. The mouse tries to escape the cat and is helped by the children forming the circle. They raise their arms to permit the free passage of the mouse, but lower them to keep back the cat, who tries to get under their arms or even break the clasped hands. If the mouse is difficult to catch, the interest is intensified by having two cats try to catch one mouse. When caught, others are chosen for the parts.

RUN A MILE.

THE one decided upon as "it" runs to a certain spot at a distance, then runs back to base, touching it, while other children run and hide. He now starts out to find one hiding. If one is seen, the seeker cries, "One, two, three for Eddie," whereupon both run to base. If Eddie touches the base first, he is free. "It" starts out again until all are caught. The first one who became free now is "it." When "it" is hunting, any one may run to base, and if he gets there without being caught, he also is "free."

FEATHER GAME.

A NUMBER of players form a ring, holding hands. One child starts the play by blowing into the air a little feather or piece

of swansdown, which all try to keep afloat with their breath. If it falls on the shoulder or on the floor in front of any one, that one must pay a forfeit. Each one can move around anywhere when trying to keep it off with the breath, but must not unclasp hands.

YANKEE DOODLE.

THIS is played similar to London Bridge. Two of the tallest children, taking the names England and America, stand opposite each other and raise their joined hands, under which pass a train of children holding on to each other's clothes. All sing as they pass along, —

“Yankee Doodle came to town, riding on a pony;
Stuck a feather in his cap and called it macaroni.
Yankee Doodle, ha! ha! ha! Yankee Doodle dandy,
Yankee Doodle, Doodle do; Now we have you hard.”

At the end the arms drop and catch one, who is asked in a whisper, “Are you English or American?” According to his whispered answer he is placed behind the one who has privately agreed to take the prisoner making that choice. When the last one is caught, a tug of war ensues between the two parties, each holding on round the waist of the one in front and trying to keep from breaking.

BLACK-MAN.

OPPOSITE sides of the playground or playroom are decided upon as goals. All the children but one arrange themselves

on one side, while that one, the Black-man, stands in the middle of the ground. The Black-man says, "Are you afraid of the Black-man?" The others reply, "No, not of one like you," and immediately run to the opposite side. On their way over, the Black-man tries to catch as many as he can, who, if caught, must now keep with him and help to catch the others. The play continues until all are caught.

FROG IN THE MIDDLE.

ONE child, called the "frog," is blindfolded and placed in the centre of a ring of children, who skip around, saying, "Frog in the middle, you can't catch me." The frog tries to catch one, and when he succeeds, must tell the name of the one caught, which he has to find out by feeling. If the right name is guessed, that one becomes the frog; if not, another one has to be caught.

NEW YORK.

TWO captains choose an equal number of children for each side. Sides decide on a trade. A's side comes up and says, "Here we come." B's says, "Where from?" A's says, "New York." B's says, "What's your trade?" A's now acts out the trade for B's to guess. If it is difficult to guess, A's helps by giving the initial sound of the name of the trade. If B's cannot guess, A's has another trial. If they guess right, A's runs back pursued by B's. If any in A's side are caught, they must go over to B's. Now B's begins and goes through the same.

HAT BALL.

PLAYERS sit in a line, each with his hat on the ground in front. One player in the rear has a light rubber ball which he stealthily brings up and drops into one of the hats. As soon as the ball falls into the hat, the players quickly scatter except the one into whose hat the ball fell. He quickly takes the ball and throws it at one of the runners. If a child is hit, he takes the place behind, while a stone or piece of paper, called a baby, is put in his hat; if not hit, a baby is placed in the hat of the thrower. The one who first gets five babies in his hat, is out of the game.

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